

It will start with what I wrote but enhanced on Bob Dylan.com and continue in that style, on up through the first six albums and the crash. Then there will be a brief section on the other music that happened the rest of '66 and '67.

Then John Wesley Harding and the Basement Tapes, the chapter on the Basement Tapes dealing with the initial 12 songs (or whatever amount it was) and how the rest dribbled out over the next 40 years until finally they released the whole thing. The Basement Tapes to me is key.

Then Nashville Skyline through New Morning taking into account the recent Self Portrait/New Morning revelations, also including the Isle of Wight concert and of course Bangla Desh. Then how Planet Waves was the bridge after New Morning he had to cross over to get to Blood On The Tracks, but then (like he did with Nashville Skyline) went in a whole other direction with Desire leading to RTR, but going into how the spirit of the initial RTR fell apart in '76, followed by a year of silence mainly because of the divorce. Then the Christian period and working his way back into his own songs, pointing out that the Gospel band was one of the best bands he ever had and how he seemed to find himself in '81, which led to another year of silence before returning with Infidels, but going into how we'll never know how great Infidels could have been because he wouldn't let Knopfler finish what he started. Then the basically meaningless European Tour of '74 followed by Empire Burlesque in '85, and how this was the first time he listened to the critics setting out to make a modern album but basically failing. This will be followed by the nadir of the Petty tour, Knocked Out Loaded, Down In the Groove and the Dead tour, and how the Dead rehearsals were way better than the shows, and how most importantly they reminded him of songs he'd written but forgotten. There will also be the downside of the Dead tour, leading to him thinking he was a lead guitarist, the beach ball atmosphere of Dead shows, but also sort of a strategic move on his part trying to attract and capitalize on the Dead audience.

Then Oh Mercy and the plusses and minuses of Lanois. Then the beginning of the Never Ending Tour in combination with the Wilburys and then Under the Red Sky and how Don Was was the wrong choice, but mainly because Was didn't realize that Dylan works best in the studio once there's a core group of musicians and by having different musicians on each session, Dylan was never able to get the all important groove going. Then more on the NET, not always complimentary of course touching on the total nadir of '91 and working his way back through the two acoustic albums pretty much coming back at the Willie Nelson b-day show and then at the Supper Club. This point is when a lot of the concert reviews will start coming into play though I did not review every show I saw. Then more on the NET and how a large part of it was about Dylan learning how to lead a band. He didn't have to lead the Hawks. He didn't have to lead Petty. The for lack of a better word gospel band was all top notch players who knew what to do and Drummond and Keltner were key to that. Then on up through Time Out Of Mind, and of course

how he kept bringing songs into the mix from Wheels On Fire to Blind Willie etc and into TOOM. For TOOM, among other things I will have to go to Tulsa to the archives (Jeff has promised me the non public access) to hear the Jim Dickinson version of TOOM.

Then into the bluegrass period which also lead to the sort of country swing period (again this is where reviews come into play) and into Love and Theft. And how he could have simply ended everything right there. And from there how it's becoming apparent that what he's really into at this point is exploring American Music, but also how the cut and paste method has overtaken his writing, and how the great quotable lines are not necessarily great quotable Bob Dylan lines because he copped them from somewhere else. Somewhere in there will be Masked And Anonymous, but also examining as we learned from Telltale that a lot of songs, and even more lines he had for a long time, trying them out in various places until he found a home for them. And on up through the basic nothingness of Together Through Life, to Tempest and the Sinatra stuff. And while Tempest shows some signs of getting away from cut and paste (maybe), there's an uninviting nasty edge to many of the songs ultimately reaching the conclusion that Dylan hasn't been able to (or maybe doesn't want to) connect with that place deep within (in terms of his original songs) since Time Out Of Mind and some of the songs on L&T, for instance Sugar Baby. And again, in this part this is where the reviews will be key in Dylan working through vocal problems - was the hideous Wolfman growl in 03 his Charlie Patton phase or was his voice totally fucked up and how on one level the last two albums are him proving to himself that he can sing again when he wants to, and key to this is the recent Charlie Sexton quote about how the volume of the band got lower over the past 10, 15 years, something pointed out in my reviews.